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No. 29

SPECIMENS OF CALLIGRAPHY IN THE DELHI MUSEUM OF ARCHÆOLOGY

KHAN SAHIB MAULVI ZAFAR HASAN, Superintendent, Archaeological Survey of India.

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> CALCUTTA: GOVERNMENT OF INDIA CENTRAL PUBLICATION BRANCH

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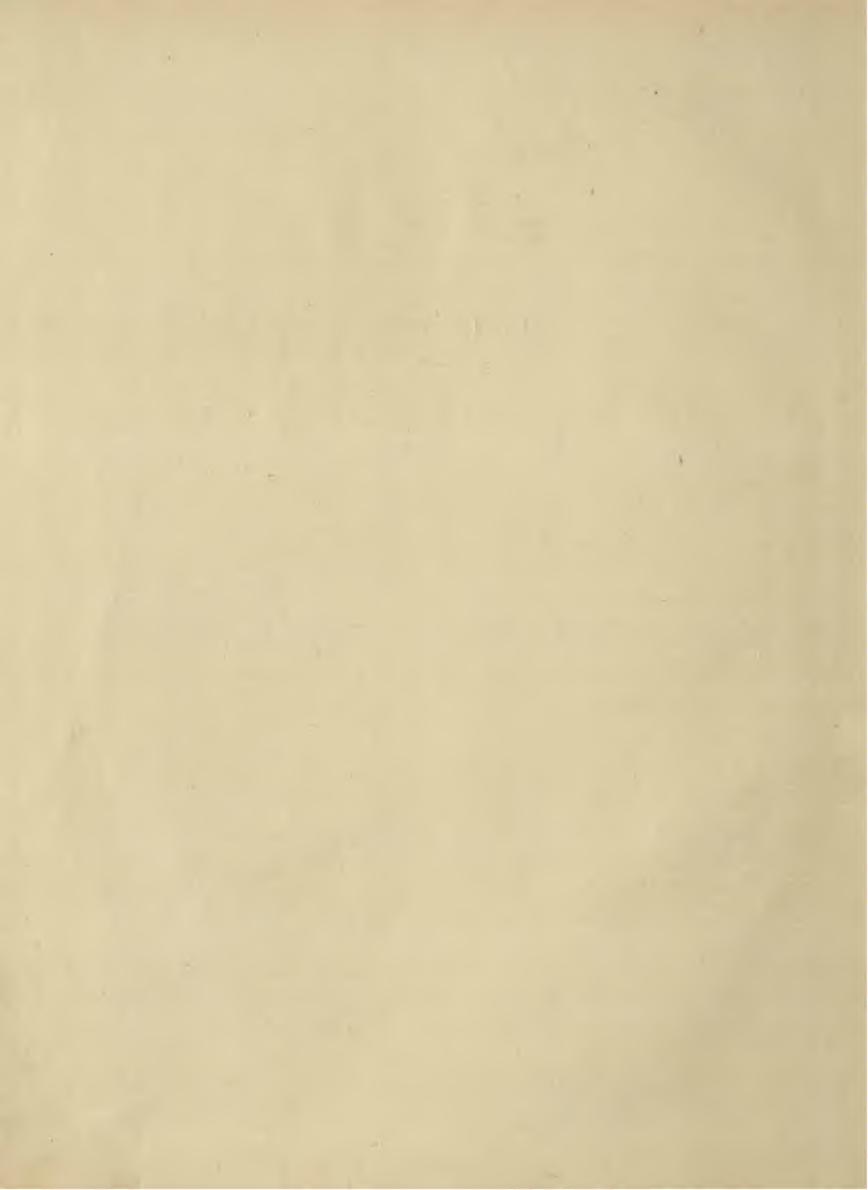
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INTRODUCTION.

The specimens of calligraphy described and illustrated hereafter are preserved in the Delhi Museum.1 They include 20 manuscripts and 80 loose sheets mounted on cardboard and locally termed waslis, which are in most cases beautifully illuminated. These manuscripts and waslis, comprising the writings of not less than 100 calligraphists, represent seven different styles, viz. (1) Kafic, (2) Thulth, 2 (3) Naskh, (4) Nastaliq, (5) Shikasta, (6) Tughrā and (7) Khat-i-Ghubār, which have been treated separately, with the specimens of each arranged in chronological sequence. An attempt has been made to supplement the description of each specimen with a biographical account of the calligraphist whose writing it represents. There are, however, certain calligraphists who are so far unknown. and specimens of their writing, to which no date could be assigned with certainty, have been dealt with at the end of the respective styles to which they belong. It will be seen from the biographical accounts of the calligraphists that most of them were attached to the courts of the Mughal emperors; but specimens of writing of the princes Dara Shikoh and Shah Shuja, and of Bahadur Shah, the last Mughal emperor, are perhaps the most interesting, being a concrete proof of the fact that the Mughal princes were given a regular training in the art of calligraphy. Among the manuscripts, the Bayaz of Bakhtawar Khan deserves special attention, as it consists of a collection of numerous original compositions and extracts from standard Persian works transcribed by several calligraphists of the time. In order to make readers familiar with the various styles of writing reproduced here, there has been added a short discourse on the palæographic changes of the Arabic character and the development of Muslim calligraphy in India. This discourse does not pretend to embrace a thorough treatment of the subject, but presents only an outline of the Muslim palæography of India, explaining the forces which have influenced the development of the various styles.

I cannot conclude without expressing my gratitude to Maulvi Ashfaq Alifor his valuable assistance in gathering material for this memoir.

ZAFAR HASAN.

¹ Nos. 4 and 7 are the private property of the author.

² There is no separate specimen of the Thulth style in the Delhi Museum collection; readers may refer to the gilded lines of the Quran (illustration No. 3) which are written in that atyle.

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SPECIMENS OF CALLIGRAPHY IN THE DELHI MUSEUM.

The origin of the Arabic writing is obscure. According to some authorities Origin of the Arabic writing, it was derived from the Nabatæon script towards the beginning of the sixth century A.D., while others attribute its origin to the Syriac writing. The dots and vowel marks were, undoubtedly, borrowed from the latter, and it is probably on this ground that it is supposed to have originated from that script.

There has been a common belief that the primitive form of the Arabic Kuno character. writing was Kufic, and that Naskh was a subsequent development of the same.3 But the fact is that both these scripts existed side by side as early as the beginning of Islām. The stiff angular shape of the Kūfic character prohibited its use for ordinary purposes of life, and it was consequently reserved for copies of the Quran and inscriptions on stone and coins. In the beginning it was simple, but unrelated as it was to the needs of practical life, it was cultivated as an artificial script, and gradually assumed such a fantastic decorative shape that by the sixth century Hijra (twelfth century A.D.) it was difficult for common people to read it, and none except professional calligraphists were able to transcribe it. A reaction started against it, with the result that as early as the 7th century Hijra (13th century A.D.) it almost disappeared from the whole Muslim world. This explains the scarcity of Kufic Qurans and inscriptions in India, where the Muslim power was not consolidated until the beginning of that century. The few Kufic inscriptions which are to be found on early Muhammadan buildings a in India are generally of a religious nature and mainly serve a decorative purpose. It may be remarked here that the name Kūjic has been derived from Kūfa, which is one of the oldest Muslim cities in Arabia.

¹ Encyclopædia of Islam, p. 381.

^{*} Tarikh i Danul-i Arab by Tal'at Bey, Anwar-i Ahmadi Press, Allababad, 1315, p. 58.

³ Ibid, p. 56, see also Ain-i-Akbari, English translation by Blochmann. vol. I, p. 99, and Mirat-i-Aftab Numa by Shah Nawaz Khan (manuscript copy in the possession of the author) folios 1325-133c.

[&]quot;The Quwatu-i-Islam mosque (587 A.H.= 1191 A.D.) and the tembe of Sulfan Lan (629 A.H.= 1231—32 A.D.) and the emperor Altarish or Hintmish (circa 633 A.H.= 1235 A.D.) at Delhi bear Quranic inscriptions written in ornamental Kafic, termed by Van Berchem "Configue flauri." The only Kütic inscription of historical interest is on the west wall of the Arhāi Dis kā Jhanprā mosque at Ajmer. It is dated 596 A.H. (1200 A.D.).

Naskh character.

Naskh is a round script distinct from Kūfic, which is angular. Originally it was used by the Arabs for ordinary purposes, but it developed side by side with the artificial Kufic script until it reached the culminating point of its growth, and replaced the latter in the 6th century A.H. (12th century A.D.). The great attention paid by the Arabs to the development of their script gave rise to many styles, but these were only products of the ingenuity of various calligraphists and did not differ from the main script in any essential point. Abu-l-Fazl's description of the Arabic scripts Thulth, Naskh, Tauqi, Riqa, Muhaqqaq and Raihan, which are stated by him to have been derived from the same origin,1 clearly indicates that their variation from each other was merely conventional. He writes: "The Suls and the Naskh consist each of one-third curved lines, and two-thirds straight lines; the former (the suls) is jali, whilst the latter (the naskh) is khafi. The Tauqi and Riqā consist of three-fourths curved lines, and one-fourth straight lines; the former is jali, the latter is khafi. The Muhaggaq and Raihan contain three-fourths straight lines; the former, as in the preceding, is jak, and the Raihan khafi."

Nasta'lig

In Persia the Arabic writing was subjected to a modification under the influence of the old Pahlwi writing of that country, and led to the development of a new script, the Ta'liq, in the 7th century A. H. (13th century A.D.). The latter did not remain long in use, having been replaced by Nasta'liq which evolved from Naskh and Ta'liq in the next century. Nasta'liq is a rounder script than Naskh, and this characteristic is particularly noticeable from the letters ending in curves, which are more circular in the one than in the other. Abu-1-Fazl writes: "It (Nasta'liq character) consists entirely of round lines. They say that Mir 'Alī of Tabrīz, a contemporary of Tīmūr (1369-1404 A.D.), derived it from the Naskh and Ta'liq; but this can scarcely be correct, because there exist books in the Nasta'līq character, written before Tīmūr's time." Owing to the artistic gifts of the Persians, Nasta'līq soon developed to a high state of perfection. But it was not until the advent of Mughal rule that its use prevailed in India, having replaced as in Persia the Naskh character, which has since been reserved here almost exclusively for religious works.

Shikasta script.

<u>Shikasta</u> is only a variation of Nasta'liq. It is a cursive script, which is difficult to read owing to omission of dots and too much use of ligatures. The date of its evolution is unknown; presumably it arose a little later than Naskh.

i Abn-1-Fagl states that all these scripts including Naski were derived from Kafic by Ibn-i-Muqlah in the year 310 A.H. (922-23 A.D.). But the ancient paper (vide Moritz's Ambic Palacography plates 100-106) lately discovered, have conclusively proved the fact that Naski has been as old as Käfic, having its origin independent of the other. Apparently the five remaining scripts of Abu-1-Fagl were derived from Naski.

^{*} Jali (clear) is a term used by the copyists to express that letters are thick and written with a pen full of ink. Khafi (hidden) is the opposite.

Ain-i Akbari, English translation by Blochmann, vol. I, p. 100.

^{*} Ibid, p. 101

^{*} Abu-I-Farl remarks that, during the time of Akbar, Nasta lig received a new impetus (Ain-i-Akbari) English translation by Blochmann, vol. I, p. 102).

The author of the Hālāt-i-Khushnawisān¹ (folio 11(a)) followed by the Tadhkura-i-Khushnawisān (pp. 105-6) states that it was invented during the reign of the emperor Jahāngīr (1605-27 A.D.) by Mirzā Muḥammad Ḥusain, the son of Mirzā Shakrullah, a Persian refugee in the court of the emperor Akbar. Abu-l-Fazl makes no reference to Shikasla, and one is at first inclined to give credit to the above statement, believing that it had not come into existence before his time. This view, however, cannot be correct, as there exists in the Delhi Museum a farmān of Sultān Abū Saʿīd, the grandfather of the emperor Bābar, which is dated as early as 868 A.H. (1464 A.D.) and is written in fine Shikasla character (see illustration No. 90). It is likely that the style was not known in India until Jahāngīr's time, and Mirzā Muḥammad Ḥusain might have been responsible for introducing it here.

Kūfic, Naskh, Nasta'līq and Shikasta are the main styles of the Arabic other scripts character familiar to Indian Muslims, the first two being attributed to Arabic writing and the latter to Persian. The names of a large number of other scripts are also quoted, but they refer only to calligraphical systems, belonging otherwise to one or other of the above four main styles. As an instance it may be noticed that the specimens No. 103 and No. 104 are written strictly in the Naskh character, but the artificial arrangements of the script in them are termed Tughrā and Ghubār respectively.

Calligraphy has been a favourite art of the Muslims, cultivated among Muslim cau. them from a very early period on account of their great interest in the develop-graphy. ment of their script. It has played a very conspicuous part in the fie'd of decoration. The reason for this is at once apparent when we remember that the representation of living things is forbidden by the Islamic religion, and the orthodox Muslim artists had therefore to confine the outlet of their artistry almost exclusively to calligraphy. Like other Muslim countries the art flourished in India from the earliest period of its conquest by Muhammadans, a fact to which testimony is borne by the beautiful inscriptions adorning their early buildings. It was not, however, until the Mughal period that the art of calligraphy attained the highest development in this country." The patronage of the Mughal emperor induced many Persian calligraphists to immigrate to India, and under the influence of their foreign masters, Indians also (Muhammadans as well as Hindus) were not slow to make themselves accomplished in it. Specimens of the writing of many Indian calligraphists are to be met with, which in excellence and beauty of style compete with the works of Persian experts. The interest of the Mughal emperors in calligraphy can be judged from the fact that it formed an important factor, in the training of princes. 'Abdu-r Rashid Dailmi is related to have been appointed tutor of Dara Shikoh on his arrival from Persia, and the prince under his training became proficient in

¹ A manuscript in possession of the author. It is said to have been compiled by Nawab Ziāu-d-Dın Khān of Lohatū, but corresponds verbatim in many places to the other work on the same subject, the Tadhkira-i-Khunisais of Maulānā Ghulām Muḥammad Haft Qalami of Deihi. The latter was edited with prefaces and notes by M. Hidāyat Ḥusain and published by the Asiatic Society of Hengal in 1910.

^{*} Abu-l-Farl says: "His Majesty shows much regard to the art, and takes a great interest in the different systems of writing; hence the large number of skilful calligraphists" (Ain-i-Akbari, English translation by Blochmann, vol. 1, p. 102).

the art. Shāh Shujā and Aurangzeb also enjoyed a reputation for handwriting. The latter, it is known to history, used to copy the Qurān as a religious practice even when he occupied the throne and had much state business to attend to. There are three specimens of the writing of the princes Dārā Shikoh and Shāh Shujā in the Delhi Museum collection (vide infra Nos. 41-43) which can stand comparison with the works of the best calligraphists of the period.

The art of calligraphy has now been neglected in India, and it is dying out on account of the introduction of the printing press and the growing demand for English education. It is regrettable that it has failed to draw the attention of modern scholars, who have not endeavoured to make a systematic study of its development in this country and to place on record the names of the calligraphists who brought it to perfection. There are one or two small treatises on the subject, but they contain only biographical notices of calligraphists, in general, without any illustration of their writings, thus not enabling the reader to judge of their respective merits and to mark the development or decline of the art at different periods in India.

A SPECIMEN OF THE KUFIC CHARACTER.

No. 1.—A leaf from a copy of the Qurān probably of the 3rd century A.H. (9th century A.D.). It contains verses 78-80 of the Sūra IX written on parchment with the characteristic that the consonants have no dots, while vowel marks are indicated by dots of red colour. The punctuation is marked by a rotette of gold colour which, however, does not occur after every verse. For similar specimens reference may be made to the Encyclopædia of Islam (article on Arabia), plate IV, No. 2, and Arabic Palæography by B. Moritz, plates 37, 38, 40 and 42.

SPECIMENS OF THE NASKH CHARACTER.

No. 2.—An illuminated waşlī written by Yāqūt-al-Musta'şimī and dated 680 A.H. (1281-82 A.D.). Jalālu-d-Dīn, better known as Yāqūt-al-Musta'şimī, was the court calligraphist of al-Musta'şim Billāh, the last Abbasid Caliph of Baghdād. He achieved great fame for his skill in penmanship. A script called Yāqūtī derives its name from him, but this refers more to his style than to any innovation in the written character. He has been acknowledged as one of the earliest masters of the art of calligraphy, and his style is much appreciated in India and Persia. He professed the Shī'a faith, for which reason he was imprisoned by the Caliph, but was released after three years. It is related that on the day when Baghdād was put to general massacre by

¹ Tadkkira-i Khushnawisan, p. 58.

^{*} Maathir-i 'Alumgiri by Muhammad Sāqi Musta'id Khān (published by the Asiatic Society of Bengali 1871). p. 532.

³ History of Aurangzeb by Jadunath Sarkar, vol. I, pp. 5-8.

^{*} Encyclopædia of Istem, p. 386.

Halākū Khān, Yāqūt took refuge on a mīnār and busied himself in the practice of calligraphy. He was soon joined by a friend who remarked, "What sort of man are you, that at such a critical time, when a general massacre is going on in the city, you are busy in the practice of writing?" Yāqūt in reply said, "How foolish you are not to understand that those who are destined to be killed-will be massacred." Yāqūt died at Baghdād in the year 697 A.H. (1297-98 A.D.) at the advanced age of more than 120 years.

No. 3.—A Quran written in characters of a transition style between Küfic and Naskh, and said to have belonged to the 8th century H. (14th century A.D.). This style (commonly known as Khat-i-Bihār) is believed to have evolved at a very early period in India, and the fact that not a single specimen of it has been illustrated in Moritz's Arabic Palæography confirms the belief that it was not known in Arabia, Persia or Egypt. But it could not hold its ground against the Naskh which had already reached a high state of perfection in Persia, and which gradually came to prevail in India. The Quran has a double page 'unwan3 with three gilded lines at the top, centre and bottom written in the Thulth character. The word Allah throughout the volume is also transcribed in gold, and so are the punctuation marks, which consist of ornamented circles and occur after every verse. The manuscript was acquired from a member of an old family of the town of Amroha, district Moradabad (U.P.), who trace their descent from Shah Wilayat, a well-known saint of the place. A story is related by tradition among the family that the manuscript was given in dowry by the emperor Firoz Shah (1351-1388 A.D.) to his daughter, who was married to a son of the saint. Sir Aurel Stein, a great authority on the antiquities of Central Asia, expresses his opinion that its paper is of Bukhārā manufacture, and undoubtedly as old as related by tradition.

No. 4.—A Qurān similar to the above in all its characteristics, except that it does not contain the three gilded lines on each page, and presumably of the same period. A few of its pages at the beginning and end are later additions written in a different hand, while some pages in the middle of the volume are illuminated with gold and colour. It belongs to the author but has been noticed here as another specimen of the Qurāns of this type which seem to have been once popular in India.

No. 5.—An illuminated waşlī written by Muhammad Afzal who calls himself "Dārā Shikohī" (the servant or slave of Dārā Shikoh), and "al-Bukhārī" (the resident of Bukhārā). It was transcribed at Kābul in the year 1062 A.H. (1652 A.D.) when the prince was undertaking the siege of Qandahār.

No. 6.—A Himāyal (or small Qurān) with three double-page profusely ornamented 'unwāns and the interlineal spaces adorned throughout with gold.

³ The author of Tadhkira-i-Khushmavisān (p. 24) places the death of Yāqūt in the year 608 A.H. (1998-90 A.D.).

^a Mirat-i-Aftab Nume by Shah Nawaz hhan (manuscript copy in the possession of the author), folios 134(a) and (i).

^{*} Title-page or frontispiece of a book generally gilded and highly ornamented,

⁴ Dara Shikoh was the eldest son of Shahjahan, for his account see No. 41.

It does not bear the date or the name of the scribe, but is traditionally related to have been written by Ḥaddād. It is a family relic of the present writer to whom it belongs, but has been noticed here since there is no specimen of Ḥaddād's writing in the Delhi Museum collection.

'Abdu-l-Bāqī, better known as Ḥaddād, was invited from his native country Persia, by Aurangzeb towards the close of the reign of the emperor Shāhjahān (1628-58 A.D.). On his arrival in India he presented several of his writings including a Qurān on 30 leaves, to the royal inspection, and was given the title of "Yāqūt Raqam." The author of Ḥālāt-i-Khushnawīsān says that he saw a copy of the Qurān transcribed by Ḥaddād on 30 leaves, and adds that he was matchless in Khaṭ-i-Khafī (thin writing), which in spite of its fineness had the characteristic of being so distinct as to be clearly readable by all, whether young or old. The Ḥimāyal under notice is an excellent specimen of Khaṭ-i-Khafī. Ḥaddād returned to his native country, but he left many pupils who maintained his style very late in India.

No. 7.—An illuminated wasli written by 'Alī Akbar, the son of 'Abdul Bāqī Ḥaddād.

No. 8.—A wasli adorned with gold and written by 'Alī Asghar, another son of 'Abdu-l-Bāqī Ḥaddād.

No. 9.—A Qurān with a double-page 'unwān written by Muhammad 'Arif Yāqūt Raqam Khān and dated 1080 A.H. (1669-70 A.D.).

Muhammad 'Ārif entitled Yāqūt Raqam Khān was a native of Hirāt and the best of the pupils of 'Abdu-I-Bāqī Ḥaddād in India. He was instructor of the sons of the emperor Aurangzeb who learnt Naskh writing from him and Nasta'līq from Mīr Sayyid 'Alī Jawāhir Raqam (see No. 40). The author of Ḥālāt-i-Khushnawīsān (folio 4a) writes that he saw illuminated copies of the Qurān and Panj Sūra³ transcribed excellently by the princes after Muhammad 'Ārif's style. The title of Yāqūt Raqam Khān is said to have been conferred upon him by the emperor Shāh 'Ālam Bahādur Shāh.4

No. 10.—A waslī written with red ink and sparingly adorned with gold. It was transcribed by 'Ibādullah, sister's son and pupil of Muhammad 'Ārif Yāqūt Raqam Khān.5

No. 11.—A wasli written by Qāzī 'Işmatullah who was a pupil of Muhammad 'Arıf Yāqūt Raqam Khān (see No. 9). The Qūzī achieved greater fame for his skill in calligraphy than his teacher and wrote both Khafī (thin) and Jalī (bold) with surpassing excellence. He died in 1186 A.H. (1772-73 A.D.).

No. 12.—A wasli written by Faizullah, who was the elder brother of Qazi 'Ismatullah and a very good hand in Naskh." The name of his teacher is

¹ Tadabira-i-Khushnawinin, p. 124.

² Halat-i-Kaushnawisan, folio 4(a).

³ A collection of five Suras of the Quran.

^{*} Tadhkira-i-Khushnawisan, p. 126, n. 1.

³ Ibid, p. 127, p. 2,

¹ Halat-1-Khushnawinin, folio 4(a); Tadikira-i-Khushnawisan, p. 127.

⁷ Ibid.

not known; possibly like his brother he was a pupil of Muḥammad 'Ārif Yāqūt Raqam Khān.

No. 13.—A washi written by Sayyid Imām 'Alī Rizvī who was one of the calligraphists in the service of the crown prince Mirzā Abū Zafar afterwards known as Bahādur Shāh II. He wrote after the style of Qāzī 'Işmatullah' (see No. 11).

No. 14.—An illuminated wasli written by Jalālu-d-Dīn Rizvi, the son of Sayyid Imām 'Alī Rizvi. He followed the style of his father, like whom he was in the service of the crown prince Mirzā Abū Zafar.²

No. 15.—A wash partly in Naskh and partly in Tughra written by Bahadur Shah II, the last Mughal emperor of Delhi (1837-57 A.D.). He was much interested in calligraphy and could write several scripts, but had special tact in Naskh which he wrote after the style of Qāzī 'Ismatullah.' It is related that His Majesty had many pupils in calligraphy, each of whom, like his pupils in poetry and his disciples in Sūfūsm, received a monthly allowance of Rs. 3 from the royal court.

No. 16.—A wasli adorned with gold and written by Muhammad Humāyūn, who is related to have been a prince of the royal Mughal family, living about the middle of the last century.

No. 17.—A prayer book with a double-page 'unwān and the interlineal spaces throughout adorned with gold. It was written by Aqā Mīr Ḥusain of Shīrāz and is dated 1249 A.H. (1833-34 A.D.).

No. 18 .- A waşli written by 'Abdu-r-Rahman.

No. 19 .- A wasli written by Asad 'Alī.

No. 20.-A wasli written by Shamsu-d-Din 'Asi.

No. 21.—A book of prayers, entitled Sahīfa-i Kāmila, with illuminated borders.

SPECIMENS OF THE NASTA'LĪQ CHARACTER.

No. 22.—A wash written by Mir 'Ali, possibly Mir 'Ali of Tabriz, who was a contemporary of Amir Timur (1369-1404 A.D.). He was the most famous calligraphist, who added a great deal to the development of the Nasta'-liq style by laying down principles for it, and it is for this reason that he is given by some the credit of inventing that style.4

No. 23.—An illuminated wasti written by Sultan 'Alī. Several calligraphists of this name are known to have flourished in Persia, of whom Maulānā Sultān 'Alī of Mashhad has been the most famous in India, and it is not improbable that this wasti is his work. Abu-l-Fazl says that Sultān 'Alī of Mashhad surpassed all calligraphists in Nasta'līq. He imitated the writing of Maulānā Azhar, a pupil of Mīr 'Alī (see No. 22), though he did not learn it from him personally. Six of his pupils are well-known, viz., Sultān Muhammad

i Halit.i. Khushnawisan, folio 5(a) : Tadhkira-i-Khushnawisan, p. 129.

² Tadkkira-i-Khushnawlsan, p. 129.

³ Halat-i-Khushnawinin, folio 4(b).

^{*} Tadhkira-i-Kaushnawisda, pp. 48-49; Ain-i-Aibori, English translation by Blochmann, vol. I, p. 101.

Khandān, Sultān Muḥammad Nūr (see No. 24), Maulānā 'Alāu-d-Dīn of Hirāt, Maulānā Zainu-d-Dīn of Nīshāpūr, Maulānā 'Abdī of Nīshāpūr and Muḥammad Qāsim Shādī Shāh, each of whom possessed some distinguishing qualities. Authorities differ about the date of his death, which took place according to some in 902 A.H. (1496-97 A.D.), while others place it in 910 A.H. (1504-5 A.D.) and in 919 A.H. (1513-14 A.D.).

No. 24.—An illuminated wasli written by Sultan Muhammad Nur, who was one of the six prominent pupils of Maulana Sultan 'Ali of Mashhad.2

No. 25.—An illuminated wasti written by Mir 'Aliu-l-Kātib, who was a Sayyid by caste and a native of Hirat. He was an accomplished scholar and an excellent poet, but his greatest fame is due to his skill in penmanship. He gave a new impetus to the art of calligraphy on which subject he composed two books entitled "Rasmu-l-Khat" and "Khat-u-Sawad." Abu-l-Fazl makes the following remarks about him: "Besides these, there is a great number of other good caligraphists, who are famous for their skill in Nasta'liq as Maulānā Sultān 'Alī of Qāyin3; Maulānā Sultān 'Alī of Mashhad4; Maulana Hijrani and after them the illustrious Maulana Mir 'Ali, the pupil, as it appears, of Maulana Zainuddin. He brought his art to perfection by imitating the writing of Sultan 'Ali of Mashhad. The new method which he established is a proof of his genius; he has left many master-pieces. Some one asked him once what the difference was between his writing and that of the Maulana.6 He said, 'I have brought his writing to perfection; but yet his method has a peculiar charm." The emperor Jahangir is related to have possessed a very fine and authentic collection of the specimens of his writing, Mir 'Aliu-l-Kātib lived for some time in the court of 'Abdullah Khān Uzbak as an instructor of his son Momin Khan, but as the climate of Bukhara did not suit his health, he secured permission to leave it on pretence of going abroad to see the world. He died in the year 924 A.H. (1518 A.D.).8

No. 26.—Timūr Nāmah, or the history of Timūr, by Maulānā 'Abdullah Hātifī, with an illuminated heading and five miniatures in Persian style and dated 892 A.H. (1487 A.D.).

No. 27.—Bostān of Sa'dī with a double-page 'unwān and dated 944 A.H. (1537 A.D.). It bears at the end a seal impression of Rāi Kūnwar Sain,

¹ Tadhkira-i-Khushnawisan, pp. 42-43; Ain-i-Akbari, English translation by Blochmann, vol. 1, pp. 101.2.

^{*} Ibid, p. 25.

Maulānā Sulţān 'Alī of Qāyin was an instructor of Sulţān Husain Mirzā's children and died in 914 A.H. (1508-9 A.D.).

⁴ See No. 23.

⁸ Maulānā Hijrāni was a friend of Amir 'Ali Sher, the prime-minister of Sultan Husain Mirzā. He died in 921 A.H. (1815-16 A.D.).

Maulana Sultan 'All of Mashhad.

² Ain-i-Akbari, English translation by Blockmann, vol. I. p. 102.

^{*} Tadhlira-i-Khushnawisan, pp. 49-54. Some authorities place the death of 'Aliu-l-Katib in the year 951 A.H. (1544-45 A.D.) and 957 A.H. (1550 A.D.) (see Catalogue of the Persian Manuscripts in the British Museum by Charles Rieu, vol. II, p. 531).

who seems to have been the keeper of the wardrobe to Shāh 'Ālam Π, with an endorsement that it was placed in the royal wardrobe.

No. 28.—Dīwān-i Ḥāfiz with an 'unwān written by 'Ināyatullah of Shīrāz and dated 985 A.H. (1577-78 A.D.). Like No. 27 it has also at the end a seal impression of Rāi Kūnwar Sain with the same endorsement.

No. 29.—Shāh Nāmah of Firdausī written in four gold-ruled columns with a double-page 'unwān and numerous miniatures in Persian style. It does not bear the date of transcription, but on the flyleaf there are a few endorsements-referring to its purchase dated as early as 1005 Å.H. (1596-97 A.D.).

No. 30.—An illuminated wasli written by Shāh Mahmūd of Nīshāpūr. He is mentioned by Abu-l-Fazl among the calligraphists famous for their skill in Nasta'līq.¹

No. 31.—A waşli written by Muhammad Husain Zarrin Qalam, a native of Kashmir and the court calligraphist of the emperor Akbar (1556-1605 A.D.). Abu-1-Fazl (Āīn-i-Akbarī, English translation by Blochmann, vol. I, pp. 102-3) writes about him as follows: "The artist who, in the shadow of the throne of His Majesty, has become a master of calligraphy, is Muhammad Husain of Kashmir. He has been honoured with the title of Zarringalam, the gold pen. He surpassed his master Maulānā 'Abdu-1-'Azīz; his Maddāt and Dawāir's shew everywhere a proper portion to each other, and art critics consider him equal to Mullā Mīr 'Alī.''3

No. 32.—A wash written by Muhammad 'Ali, the son of Muhammad Husain Zarrin Qalam. He wrote as excellently as his father, and had a special skill in Khat-i-Jali.4

No. 33.—An illuminated wasli written by Muhammad Husain of Tabrīz, whowas a famous calligraphist and teacher of the celebrated 'Imād.⁵ (See No. 35.)

No. 34.—An illuminated wasli written by Muḥammad Ḥusain, Al-Kātibwho is probably the same as Muhammad Ḥusain of Tabrīz.

No. 35.—An illuminated wasti written by 'Imād. Mīr 'Imād al-Ḥasanī, a native of Qazwīn, was the most celebrated Persian calligraphist of the Safvī period. He led the simple life of a dervish at Isfahān and never cared for rank or wealth. A story is told that Shāh 'Abbās I of Persia once offered him 70 Tūmāns (a Persian gold coin) expressing a desire that he should transcribe a copy of the Shāhnāmah for him. A year after, when an enquiry was made if the book was finished, he sent to the emperor the first 70 verses of the work with a message that the amount granted by His Majesty covered the wages for transcribing as many lines only. The emperor being displeased rejected the transcribed pages and made a demand for the return of the money. Mīr 'Imād forthwith cut asunder those lines and

^{*} Ain-i-Akbari, English translation by Blochmann, vol. I, p. 102.

By Moddat (extensions) calligraphists mean letters like 🗸 , i and by Danair (curvatures) letters like 🗸 , ;

^{*} For specimens of the writing of Mulla Mir 'Ali, better known as 'Alie-l-Katib' see No. 25,

^{*} Tadikirt-1-Khushnawisan. p. 66.

^{*} Ain i-Akbari, English translation by Blechmann, vol. I, p. 102.

distributed them among 70 of his pupils, who readily contributed a Tuman each, and provided the required money. The emperor, who had also entertained malice against the calligraphist on account of his Sunni faith, was greatly enraged, and addressing one of his officers named Mangur said, "Is there no one to kill this Sunni!" Next morning when 'Imad was going for a bath to the Hammam, he was murdered by Mangur. It is said that he had been informed of the emperor's hostile intention, and in order to appease his wrath had composed and transcribed an apology, which he intended to submit personally after his bath. The apology is in verse and runs as follows:—

Translation.

- 1. "Mark my virtues, one by one, and forgive my ten faults for each. Pardon for the sake of God all the crimes I have committed.
- 2. Do not inflame the fire of enmity with the breath of wrath, but forgive me for the sake of the tomb of the prophet."

Imad was a pupil of Muhammad Husain of Tabriz,² and followed the style of 'Alin-l-Kātib which he developed to perfection. The specimens of his writing were held in high estimation in India. The emperor Shāhjahān is related to have taken such a fancy for 'Imad's writing that at the beginning of his reign he used to bestow the rank of one hundred on any one who brought him a specimen of his work. Mīr 'Imad was murdered in the year 1024 A.H. (1615 A.D.).³

No. 36.—Chihal Majlis, a book on Sūfiism, by 'Alāu-d-Daulah Samnānī, with an illuminated heading and two miniatures. The manuscript is dated 1020 A.H. (1611-12 A.D.) and was transcribed at Agra by 'Abdu-r-Raḥīm, entitled Roshan Qalam (bright pen). On the fly leaves at the beginning and end there are several seal marks and endorsements, the most important of the former being those of the emperors Shāhjahān and Aurangzeb. One of the endorsements is by Shāhjahān, which is dated 8th of Jumāda II of the year 1037 A.H. (14th February 1628 A.D.) and refers to the receipt of the manuscript in the Imperial Library.

'Abdu-r-Raḥīm was a famous calligraphist of the court of Jahāngīr. He had also the title of 'Anbarīn Qalam (Ambergris Pen) which seems to have been conferred upon him about the year 1022 A.H. (see No. 37).

No. 37.—An illuminated waşlī dated 1022 A.H. (1613-14 A.D.) written by the same scribe, who assumes here the title of 'Anbarīn Qalam (Ambergris pen) and also calls himself "Jahāngīr Shāhī" (the servant or slave of Jahāngīr).

¹ Sunni is a sect of Muhammadans who believe the succession of Abū Bakr, 'Umar, Uthman and 'Alī to Khilafat as just and lawful. It is distinguished from the Shi'a sect according to whose belief the first three callis were naurpers and 'Alī was the only one who had rightful claims to the Khilafat after the demise of the prophet.

^{*} Ain.i-Alba-i, English translation by Blochmann, vol. I. p. 102, n. 8.

^{*} Tadhkıra-i-Khuzhnuuisan pp. 92-3; Halat-i-Khuzhnewisan, folio 6(a).

No. 38.—An illuminated wasli written by 'Arab Shīrāzī. It is dated 1041 A.H. (1631-32 A.D.) and contains prayers for the king 'Abdullah, probably 'Abdullah Qutb Shāh of Golkunda, who ruled 1020-1083 A.H. (1611-72 A.D.).

No. 39.—An illuminated waşlī written by 'Abdu-r-Rashīd Dailmī, better known as Āqā. He was a sister's son and pupil of Mīr 'Imād (see No. 35), after whose murder he migrated to India during the reign of Shāhjahān and was taken into royal favour on account of his skill in penmanship. He was instructor of Dārā Shikoh, the eldest son and the crown prince of Shāhjahān-Zebu-n-Nisā, the talented daughter of the emperor Aurangzeb, is also related to have been one of his pupils. 'Abdu-r-Rashīd died at an advanced age in the year 1081 A.H. (1670-71 A.D.) and was buried at Agra.

No. 40.—Bayāş of Bakhtāwar Khān (folio 44b), a specimen of the writing of Sayyid 'Alī, Jawāhir Raqam. He was a native of Tabrīz but came to India during the reign of Shāhjahān, who conferred upon him the title of Jawāhir Raqam and appointed him instructor of the prince Anrangzeb. The latter during his reign made him instructor of his sons and Superintendent of the royal library. Jawāhir Raqam generally accompanied the royal retinue, and was with the emperor in the Deccan when he died of insanity in the year 1094 A.H. (1683 A.D.). His corpse was brought to Delhi to be buried there. He wrote after the style of Mīr 'Imād (see No. 35) and showed great respect to 'Abdu-r-Raṣhīd Dailmī, there having been a close friendship between the two calligraphists.²

Bayāş means a note-book, and the volume under notice, which was compiled by Bakhtāwar khān, contains a collection of numerous original compositions and extracts from standard Persian works transcribed by various well known calligraphists of his time. From the chronogram, contained in the Bayāş (see Nos. 46 and 48), it is inferred that it was compiled during the years 1082 A.H. (1671-72 A.D.) and 1083 A.H. (1672-73 A.D.), but most of the passages bear dates which range between 1081 A.H. (1670-71 A.D.) and 1088 A.H. (1677-78 A.D.). It was, however, never finished, considerable space being left blank to be filled in, and on the folios 715b-718b is the chronology of Amīr Tīmūr and his descendants, continuing until the year 1119 A.H. (1707-8 A.D.). This was apparently inserted after the death of Bakhtāwar khān which took place in 1096 A.H. (1685 A.D.). The Bayāz is a very fine manuscript with gold border lines, some of its pages being gold-sprinkled and having illuminated headings.

Bakhtāwar Khān was a noble of the court of Aurangzeb. In the 10th year of the reign of that emperor he was promoted to the rank of one thousand, and in the 13th year was made Superintendent of eunuchs. He died on the 15th of Rabī'u-l-Awwal 1096 A.H. (19th February 1685 A.D.). The emperor had so much regard for him that he conducted personally his

¹ Tadkbira-i-Khushnawisan, pp. 95-8; Halat-i-Khushnawisan, folios 6(a)-7(b).

^{*} Tadhkira-i-Kanghnawinin, pp. 56-58.

funeral prayer, and followed his bier for some paces. He was the founder of a surāī known after him in Delhi, and was the author of a historical work entitled Mirat-i-'Alam, the preface of which has been copied in the Bayāz.

No. 41.—An illuminated waşlī written by the prince Dārā Shikoh. It is dated 1041 A.H. (1631-32 A.D.) and is recorded to have been transcribed for the Sadru-s-Sadūr (Chief Judge) Mūsvī Khān.

Dără Shikoh was the eldest son and crown prince of Shāhjahān. In the year 1658 the emperor suddenly fell ill, and his condition having become precarious, Dără Shikoh began to contrive measures for securing an easy succession to the throne, which resulted in a civil war among the sons of Shāhjahān. Dārā Shikoh was defeated by Aurangzeb and obliged to fly for his life towards Sindh, where he was captured by the chief of that country and brought to the presence of Aurangzeb. He was then exposed through all the principal places of Delhi and put to death by the order of Aurangzeb in the year 1659. The unfortunate prince was a great patron of art and letters, having made special studies of the Hindū religion which he endeavoured to reconcile with Islām. He caused Persian translations to be made of several Hindū religious works, and was himself author of a few books on his favourite subject of Sufīism. He also enjoyed great fame for penmanship, and is related to have been one of the best pupils of 'Abdu-r-Rashid Dailmī (see No. 39).

Mūsvī Khān was a Sayyid of Mashhad. He was admitted to the court during the reign of Jahāngīr and gradually rose to the rank of two thousand and the office of Chief Judge of the whole Mughal empire in India. Shāhjahān, on his accession, reinstated him in his post and in the 5th year of his reign promoted him to the rank of four thousand. In the 16th year of the reign of that emperor he was discharged from his office on the ground that he did not execute his duties satisfactorily, and a year later died on the 18th of Safar 1054 A.H. (26th April 1644 A.D.).

No. 42.—A wasli written by the prince Shāh Shujā', the son of Sāhib Qirān-i-Thānī (Shāhjahān), with a remark that it was an imitation of the writing of his teacher, Mīr 'Alī. It was a practice with calligraphists to take a well known penman for a model and imitate his writing until their style was formed on his. The remark in the wasli refers to this practice, and the prince calls Mīr 'Alī, who is probably Mīr 'Alī of Tabrīz (see No. 22), or Mīr 'Alīu-I-Kātib (see No. 25), his teacher in the sense that he imitated his style.

Shāh Shujā' was the second son of Shāhjahān, appointed governor of Bengal by his father. He also took a prominent part in the civil war between his brothers during the serious illness of Shāhjahān, and marched twice from his

Monthir-i-Alamgiri by Muhammad Saqi Musta'id Khan (published by the Asiatic Society of Bengal, 1871), p. 253; Elliot's History of India, vol. VII, p. 150.

^{*} Badshah Namah by 'Abdul Hamid Lahauri (published by the Asiatic Society of Bengal, 1867-68), vol. 1, part

^{*} Maāthiru-l-Umarā by Samsāmu-d-Daulah Shāh Na wāz Khān (published by the Asiatic Society of Bengal, 1888-91), vol. III, pp. 441-2.

province to try his luck for the throne. Ultimately in the year 1659 he was defeated by Aurangzeb and obliged to seek refuge in Arakan, where, some two years afterwards, he was put in a boat with all his family and sunk in the river by the order of the Rāja of that country.

No. 43.—Another specimen of the writing of Shah Shuja' beautifully illu-

minated and transcribed on the back of the picture of that prince.

No. 44.—A waslī written by Muhammad Muqīm, a famous calligraphist of Shāhjahān's period. He lived in the Kālī Masjid at Delhi and had many pupils in calligraphy. He followed the style of Mīr 'Imād¹ (see No. 35).

No. 45 .- A wasli written by 'Abdullah, who is probably the same as

Hāfiz 'Abdullah of Shāhjahān's period.2

No. 46.—Bayāz of Bakhtāwar Khān (folio 702a), a Qaţ'a dated 1082 A.H. (1671-72 A.D.) and written by Muhammad Amīn of Mashhad. It contains a chronogram of the compilation of the Bayāz composed by Bakhtāwa Khān³ himself.

No. 47.—A waşlī written by Muhammad Bāqir, who was a court calligraphist of Aurangzeb (1658-1707 A.D.). His writing was much appreciated

by the emperor.4

No. 48.—Bayāz of Bakhtāwar Khān (folio 565b), a Qat'a written by Muhammad Ismā'il, 'Āqil, containing a chronogram which gives 1083 A.H. (1672-73 A.D.) as the date of the compilation of the Bayāz. He is probably the same as Ḥājjī Ismā'il who was one of the court calligraphists of Aurangzeb, wrote farmāns of that emperor, and had the title of Roshan Raqam conferred upon him in the year 1096 A.H.⁵ (1685 A.D.).

No. 49.—Bayāz of Bakhtāwar khān (folio 64b), a specimen of the writing

of Sayyid Ahmad, a calligraphist of Aurangzeb's period.

No. 50.—Bayāz of Bakhtāwar Khān (folio 422b), a specimen of the writing of Muhammad Na'im of Isfahān, a calligraphist of Aurangzeb's period.

No. 51.—Bayāş of Bakhtāwar Khān (folio 532b), a specimen of the writing of Muhammad Sādiq, a calligraphist of Aurangzeb's period.

No. 52.—Bayāq of Bakhtāwar Khān (folio 542a), a specimen of the writing of Mīr Habībullah, a calligraphist of Aurangzeb's period.

No. 53.—A waşli dated 1099 A.H. (1687-88 A.D.) written by Mül Rāj.

No. 54.—A waşlī dated 1112 A.H. (1700-01 A.D.) adorned with gold and written by Hidāyatullah. Zarrīn Raqam, who was a pupil of Sayyid 'Alī, Jawāhir Raqam (see No. 40) and court calligraphist of the emperor Aurangzeb. He held the post of the Superintendent of the royal library, and was instructor of the prince Kām Bakhsh, the youngest son of Aurangzeb, and several other princes of the royal blood. He died in the year 1118 A.H. (1706-07 A.D.).6

¹ Tadktira-i-Khushnawisan, p. 60.

^{*} Tadhkira-i-Khushnawisan, p. 91.

² For Bakhtawar Ehan and his Buyde, see No. 40.

^{*} Tadhkira-i-Khushnawisda, p. 59.

Maäthir-i-'Alumgiri by Muhammad Sāqi Musta'id Khān (published by the Asiatic Society of Bengal, 1871), p. 251.

^{*} Tadhkira-i-Khushnawisan, p. 58; Holat-i-Khushnawisan, folio S(a).

No. 55.—A washi written by Nürullah. There have been two calligraphists of this name: one Ḥāfiz Nūrullah (see No. 62) and the other Shaikh Nūrullah who was a pupil of 'Abdu-r Raḥīm, Farmān Nawīs¹ (the scribe of farmāns), and lived during the time of Aurangzeb. The washi under notice is probably the work of the latter.

No. 56.—An illuminated wasli written by Muhammad Afzal who was a native of Lahore and lived during the time of Muhammad Shāh (1719-48 A.D.). He so closely imitated the style of 'Abdu-r-Rashīd, Āqā (see No. 39), that he was called Āqā II.²

No. 57.—Ten precepts of Aristotle dated 1138 A. H. (1725-26 A.D.) and written by Afzalu-l-Ḥusainī, who flourished during the reign of Muḥammad Shāh and had been instructor of Mīr Mannū, the son of I timādu-d-Daulah Qamru-d-Dīn Khān, the prime-minister of that emperor.

No. 58.—An illuminated wasli written by Muhammad Müsä, a native of Sarhind. He followed the style of Mir 'Imād (see No. 35) and was one of the court calligraphists of Muhammad Shāh' (1719-48 A.D.).

No. 59.—An illuminated waşlî dated 1161 A.H. (1748 A.D.) and written by Muḥammad 'Āqil.

No. 60.—An illuminated waşlī dated 1196 A.H. (1782 A.D.) and written by Muḥammad 'Alī, who was a court calligraphist of the emperor Shāh 'Alam II (1759-1806 A.D.) and the instructor of his son, the prince Kām Bakhsh. He was a fine calligraphist and wrote after the style of 'Abdu-r-Rashīd Dailmī 5 (see No. 39).

No. 61.—A wasli dated 1202 A.H. (1787-88 A.D.) and written by Hāfiz. Muḥammad 'Alī, the son of Zarrīn Raqam. We know of only one calligraphist who had the title of Zarrīn Raqam, viz., Hidāyatullah, the court calligraphist of Aurangzeb (see No. 54), but he died as early as 1118 A.H. (1706-7 A.D.) and if the scribe of this wasli was his son, he must have written it at a very advanced age.

No. 62.—An illuminated waşlī written by Ḥāfiz Nūrullah who was an excellent calligraphist following the style of 'Abdu-r-Rashīd Dailmī (see No. 39). He lived at Lucknow during the time of Nawāb Aṣafu-d-Daulah of Oudh (1775-97 A.D.).

No. 63.—A waşlī adorned with gold and written by Tajammul Husain Khān, who lived at Lucknow and was a pupil of Hāfiz Nūrullah. Elliot (History of India, vol. VIII, p. 413) remarks that in 1244 A. H. (1828-29 A.D.). Tajammul Husain completed Jinānu-l-Firdaus, a historical work written by

¹ Tadakira-i-Khushnawisan, p. 63; Halat-i-Khushnawisan, folio 8(a).

¹ Ibid, p. 60.

Idem, folio 8(b).

^{*} Ibid.

Idem.

⁴ Ibid, p. 61.

Idem, folio 9(a).

² Ibid, p. 67.

^{*} Ibid, pp. 64-5.

fdem. folio S(n).

^{*} Ibid, p. 111.

Mirzā Muḥammad Yūsuf, an incomplete copy of which was found by him in the library of his patron Mr. Montague Turnbull of the Civil Service.

No. 64.—A wasli adorned with gold and written by Sarab Sukh Rāī, who was a native of Lucknow and pupil of Ḥāfiz Nūrullah.1

No. 65.—A waşlī written by Muḥammad Bāqir, Zarrīn Qalam (gold pen). We know of two calligraphists of this name: one a court calligraphist of the emperor Aurangzeb (see No. 47), and the other a native of Lucknow, who was father of Mīr Muḥammad Ḥusain 'Aṭā Khān (see No. 66) and famous for Tughrā writing; but neither of them are related to have had the title of Zarrīn Qalam. It is not improbable that the latter had this title, like his son, who was called Murassa Raqam.²

No. 66.—A waşlī dated 1192 A.H. (1778 A.D.) and written by Mīr Muhammad Ḥusain 'Aṭā Khān, who was the son of Muḥammad Bāqir Ṭughrā Nawīs (scribe of Tughrā) and had the title of Muraṣṣa' Raqam. He flourished during the reign of Shujā'u-d-Daulah, the Nawāb of Oudh (1753-1775 A.D.), at whose orders he made an Urdū translation of Chahār Darwish, a book of fiction containing the story of four dervishes.

No. 67.—A waşlı dated 1202 and written by Abū Muḥammad Ismā'il Sabzwārī, who was a pupil of Muḥammad Ḥafīz Khān, a celebrated calligraphist of Muḥammad Shāh's period. He died insane at Delhi.

No. 68.—A wash written by Hāfiz Ibrāhim, who was a court calligraphist of Akbar Shāh II (1806-37 A.D.) and instructor of his sons.

No. 69.—An illuminated wasli written by Mirzā Muḥammad Sulaimān Shikoh. There have been two Mughal princes of this name; one the eldest son of Dārā Shikoh, the son of the emperor Shāhjahān (see No. 41), and the other the son of Shāh Alam II who died in 1838 A.D., and the wasli seems to be the work of the latter. The name of the prince is in different handwriting, probably transcribed by his teacher.

No. 70.—An illuminated wasli dated 1257 A.H. (1841-42 A.D.) and written by Sayyid Muḥammad Amīr Rizvī, better known as Mīr Panjah Kash. He followed the style of 'Abdu-r-Rashīd Dailmī (see No. 39) and was the most famous calligraphist of the later period. He is said to have met his death at the age of 91 defending his house at the storming of Delhi by the British in 1857.

No. 71.—An illuminated waşli written by Aghā Mirzā, who was the most proficient pupil of Mir Panjah Kash and died in 1274 A.H. (1857-58 A.D.).

No. 72.—An illuminated wash written by Bahadur Shah II, the last Mughal emperor (see No. 15).

¹ Tadhkira-i-Khushnawisan, p. 65.

¹ Ibid. p. 61.

² Ibid, pp. 61-2.

⁴ Ibid, pp. 111-2; Halat-i-Khuzhnawisan, telio 9(b).

⁵ Ibid. p. 68.

^{*} Ibid. pp. 72-3; Halat-i-Lausknamisan, folio 9(a).

No. 73.—An illuminated wasli written by Hāfiz 'Dādullah. A calligraphist of this name was a pupil of Mīr Panjah Kash and court calligraphist of Bahādur Shāh II, but it is not known whether he was a Hāfig. He had the titles of I'jāz Raqam and Zamarrud Raqam, and after the mutiny of 1857 was employed by the Rāja of Patiala.

No. 74.—A wasli adorned with gold and dated 1272 A.H. (1855-56 A.D.). It was written by Imam Verdi, who was a native of Persia but lived in Lahore about the middle of the 19th century A.D.

No. 75.—Manāhiju-l-'Ibādānu-l-Mī'ād with an illuminated heading and the interlineal spaces adorned throughout with gold, transcribed by Abu-l-Baqā al-Mūsvī. It is a work on Muḥammadan religion composed by Muḥammad, son of Aḥmad, better known as Sa'īd of Farghāna.

No. 76.—Qirānu-s-Sa'dain of Amīr Khusrau with an illuminated 'unwān, written on gold-sprinkled paper by Muḥammad Yūsuf. The colophon containing the date of transcription and the name of the scribe has been mischievously blotted out by somebody, making the former quite indistinct.

No. 77.—Lailā Majnūn of Maulānā 'Abdullah Hātifī and Yūsuf Zulaikhā of Maulānā 'Abdu-r-Raḥmān Jāmī (the latter written on the margin), with two double-page 'unwāns, gold border lines and headings, and sixteen miniatures in Persian style.

No. 78.—Mathnawi of Maulana Rum written in four gold-ruled columns with a double-page 'unwan. On the last page there is a seal impression of 'Abdu-s-Salam, the Munsarim (keeper of the wardrobe) of the emperor 'Alamgir II, with an endorsement referring to the entry of the manuscript in the royal wardrobe.

No. 79.—Diwan of Mulla Shah Badakhshi with an illuminated heading written on gold-sprinkled paper in four ruled columns. Mulla Shah was a native of Badakhshan and a disciple of Mian Mir, the well known saint of Shahjahan's period. Prince Dara Shikoh highly respected him and visited him on his tour to Kashmir, where Mulla Shah had taken his residence after the demise of Mian Mir.¹

No. 80.-A wasli written by Ahmad.

No. 81.-A wasli written by Muhammad Fāzil.

No. 82 .- A wasti written by 'Ubaidullah, Shīrīn Raqam.

No. 83 .- A wasli written by Sayyid Safdar 'Ali.

No. 84.—An illuminated wasli written by Nadiru-l-'Asr (best of the age) Ustad Haidar 'Ali.

No. 85.—A wasli written by Hāmid 'Alī.

No. 86.-A wasli written by 'Abdu-l-Ghafur.

No. 87.-A waşlī adorned with gold and written by 'Abbās.

No. 88.—An illuminated washi written by Ahmad Rizā.

No. 89 .- A wasti adorned with gold and written by Muhammad Subhan.

^{*} Badelāk Nāmak by 'Abdu-l-Ḥamīd Lāhauri (published by the Asiatic Society of Bengal, 1867-68), vol. I, part II, p. 233; Oriental Biographical Dictionary by Thomas William Beale, pp. 278-9.

SPECIMENS OF THE SHIKASTA SCRIPT.

No. 90.—A farmān illumimated and mounted on a piece of cardboard like a waslī. It is dated 868 A.H. (1464 A.D.) and bears a seal impression of Sultān Abū Sa'īd, the son of Sultān Muḥammad, who issued it in favour of Sayyid Shādī and Sayyid Sharfu-l-Mulk, confirming them as trustees of a shrine. Sultān Abū Sa'īd, who was the grand-father of the emperor Bābar, reigned from 1452 to 1467 A.D.

No. 91.—Bayāz of Bakhtāwar Khān (folio 504b), a specimen of the writing of Darāyat Khān, a calligraphist of Aurangzeb's period (1658-1707 A.D.). His real name was 'Abdullah and Darāyat Khān was the title conferred upon him by the emperor Aurangzeb. His father, Muḥammad Ja'far, had the title of Kifāyat Khān and descended from Muḥammad Ḥusain, who is supposed to have introduced the Shikasta writing into India.

No. 92.—Bayāz of Bakhtāwar Khān (folio 16a), a specimen of the writing of Muhammad Sa'īd Ansārī, a calligraphist of Aurangzeb's period.

No. 93.—Bayāz of Bakhtāwar Khān (folio 77a), a specimen of the writing of Nawāb Ashraf Khān, who was a noble of the court of the emperors Shāhjahān and Aurangzeb. His real name was Mîr Muḥammad Ashraf, and the title of Ashraf Khān was conferred upon him by Aurangzeb in the 4th year of his reign. He died in the year 1097 A.H. (1685-86 A.D.).²

No. 94.—Bayāz of Bakhtāwar Khān (folio 84b), a specimen of the writing of Nūru-d-Dīn Muḥammad, a pupil of Nawāb Ashraf Khān, dated 1081 A.H. (1671-2 A.D.).

No. 95.—Bayāz of Bakhtāwar Khān (folio 290a), a specimen of the writing of Sayyid Ahmad (see No. 49) who was a calligraphist of Aurangzeb's period.

No. 96.—Bayāz of Bakhtāwar Khān (folio 550a), a specimen of the writing of Muḥammad Na'im of Işfahān (see No. 50), a calligraphist of Aurangzeb's period. It is dated 1097 A.H. (1685-86 A.D.).

No. 97.—Bayāz of Bakhtāwar Khān (folio 182a), a specimen of the writing of Mirzā Mu'izzu-d-Dīn Muḥammad Fiţrat, a calligraphist of Aurangzeb's period.

No. 98.—Bayāş of Bakhtāwar Khān (folio 584a), a specimen of the writing of an unknown calligraphist of Aurangzeb's period.

No. 99.—A wash dated 1131 A.H. (1718-19 A.D.), and written by Abu-l-Qasim al-Husaini.

No. 100.—A wasli dated the 20th year of the reign of Muḥammad Shāh (1738 A.D.), and written by Murīd Khān Tabā Tabāi. Murīd Khān, whose real name was Muḥammad Sādiq, was a Sayyid by caste and a noble in the court of the emperor Muḥammad Shāh (1719-48 A.D.). He was a good calligraphist, perfect in Shikasta writing, which he learnt from Darāyat Khān sayat Shāh (see No. 91).

¹ Tadkkira-i-Khushnawisan, pp. 105-6; Halat-i-Khushnawisan, folio 11(a).

^{*} Madthiru-l-Umart by Samsamu-d-Daulah Shah Nawaz Khan (published by the Asiatic Society of Bengal, 1888-91), vol. I, pp. 272-4; Oriental Biographical Dictionary by Thomas William Beals, p. 82.

^{*} Tadhkira-i-Khushnawisan, p. 107 ; Halat-i-Khushnawisan, folio 11(b).

No. 101.—A waşlī dated the 27th year of the reign of Shāh 'Ālam II (1785 A.D.), and written by Imāmu-d-Dīn Ḥasan. He was a pupil of Rāi Prem Nāth, who in his turn was a pupil of Murīd Khān Ṭabā Ṭabāī.

No. 102.—A wasli dated 1223 A.H. (1808-9 A.D.) and written by Hayat "Ali, who was a pupil of Rai Prem Nath."

A SPECIMEN OF THE TUGHRA SCRIPT.

No. 103.—A waşlī written by Abū Zafar Sirāju-d-Dīn Bahādur Shāh II, the last Mughal emperor of Delhi (see No. 15). It may be noted that Tughrā is not an independent script, but is the name given to an ornamental writing in which the letters are so interwoven as to assume a decorative shape difficult to read.

A SPECIMEN OF THE GHUBAR SCRIPT.

No. 104.—Qurān dated 957 A.H. (1550 A.D.) and written by Ibrāhīm of Astrābād. Like "Tughrā", "Ghubār" also is not an independent script, but denotes thin writing (Ghubār literally meaning "dust"). The Qurān under notice is transcribed on a strip of paper 22' 4" in length by 3\frac{3}{4}" in width. It is written in very minute letters, and forms the ground which sets in relief the larger central script consisting of the attributes of God and certain pious ejaculations. A space of 3' 5" at the beginning is ornamented with gilded scroll work, and here the Qurān is written in the body of the larger letter of the central script. On the margin are given the names of Sūras with the number of verses they contain, as well as the number of Juz or parts into which the Qurān is divided.

Tadhkira-i-Khuzhnawisān, pp. 113 and 114; Hālāt-i-Khushnawisān, folio 12(a) and (b).
 Ibid, p. 113.

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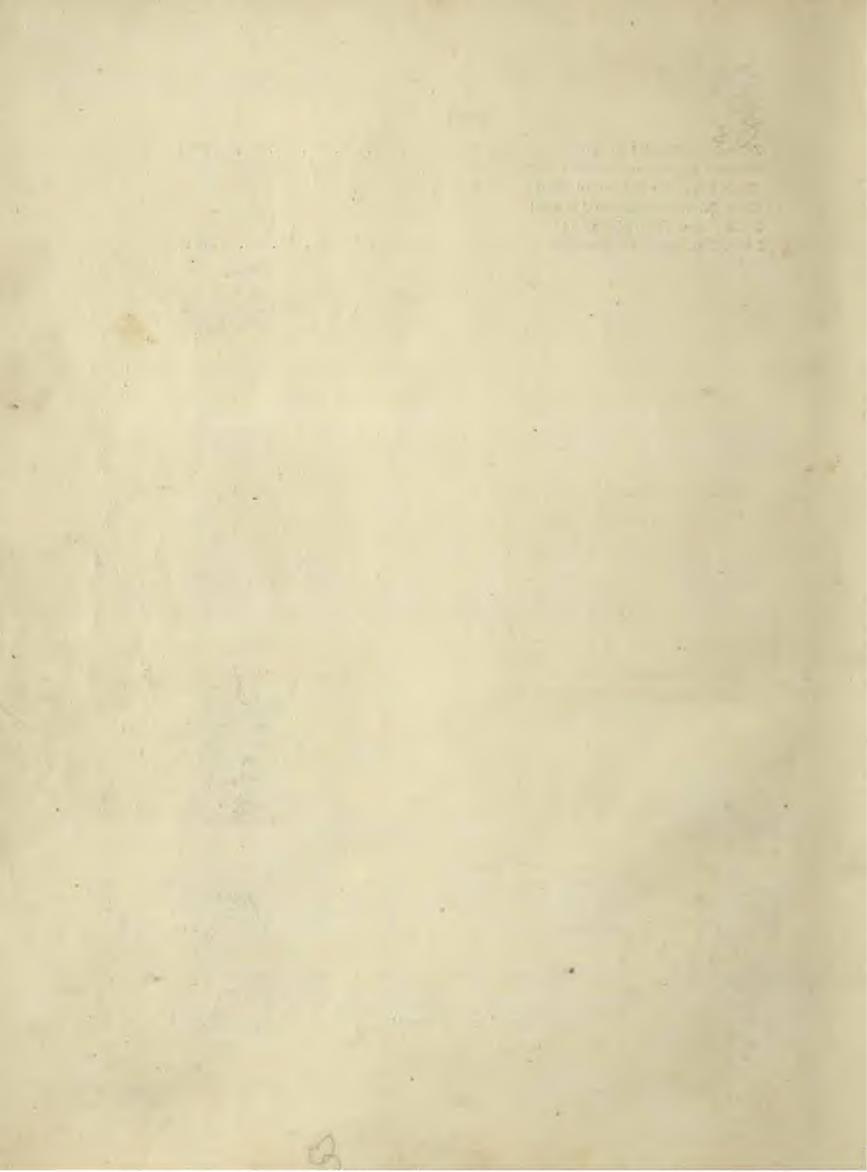
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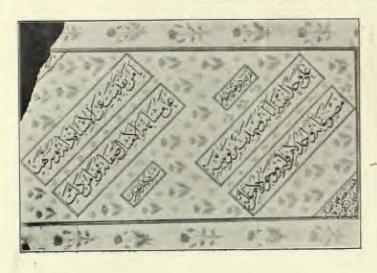
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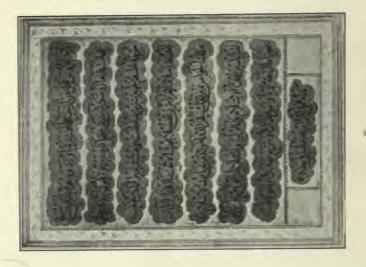
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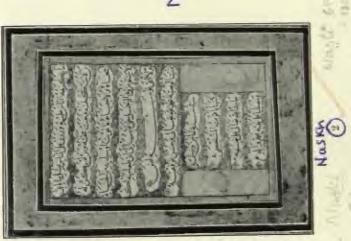
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*** ** * * * * * * * * * * * * * * * *					-	*	*		*	*	29, 16
Yaqut Raqam (See 'Abdul Baqi H	Ladden.				*	*		*	*		29, 4, 5
Yaqut Raqam Khan (See Muhami											
Yūsuf Zulaikhā of Jāmī	mud 'Al	ш)									
A water Zunatana or Dattil	*	*	*	*	*						29, 16

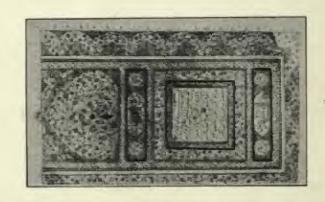
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Zsinu-d-Dîn, Maulānā, of Nishāpūr .								29, 8
Zamarrud Raqam (See 'Ibādullah, Ḥātiz)								
Zarrin Qalam (See Muhammad Baqir)								
Zarrin Qalam (See Muhammad Husain)								
Zarrīn Paqsm (See H'dāyatullab)								
Zebu-n-Nisā, daughter of Aurangzeb .				4:	2	-	4.	29, 11



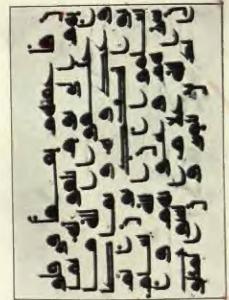


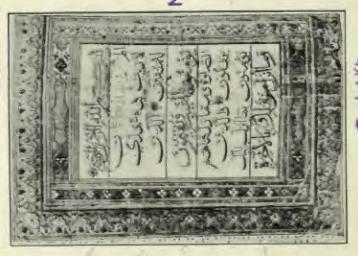


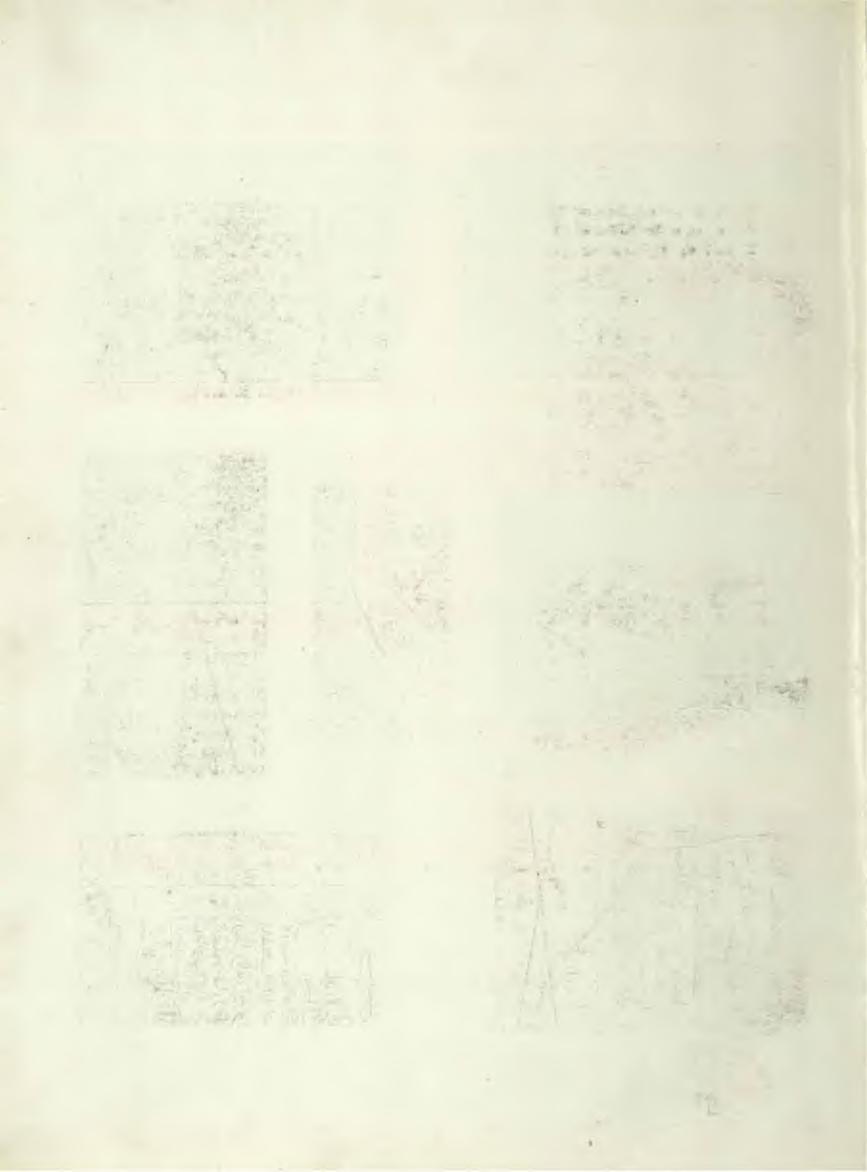




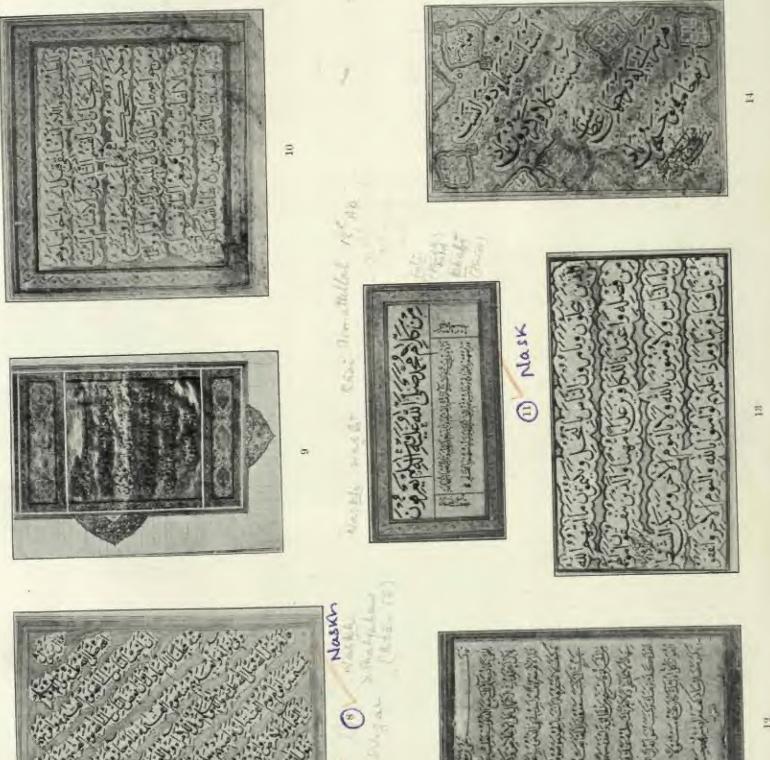




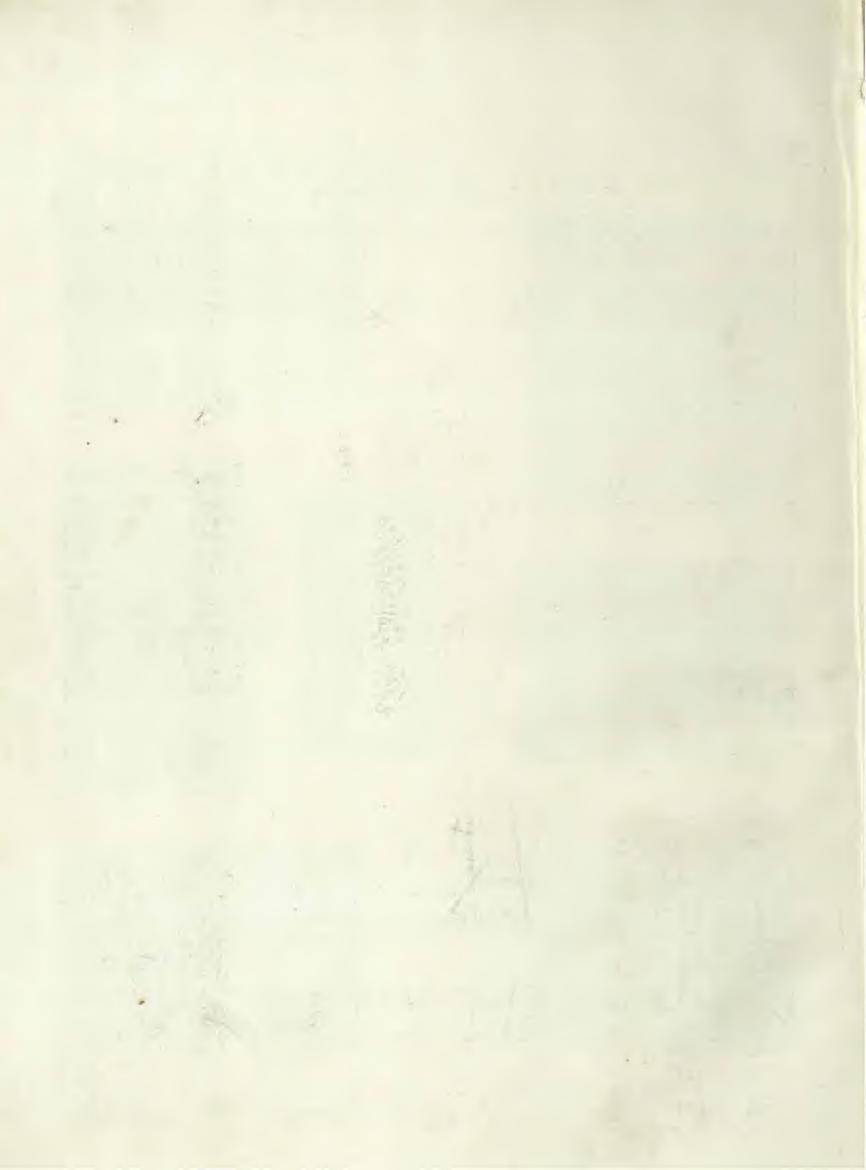


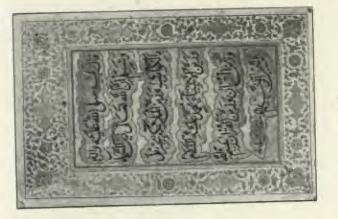


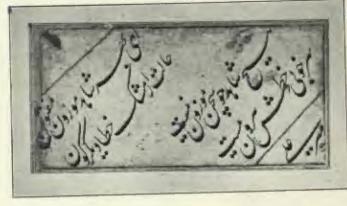
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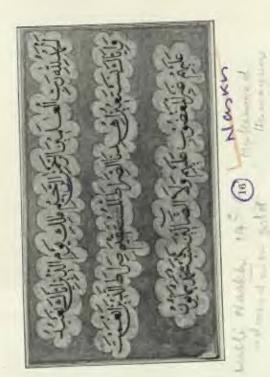


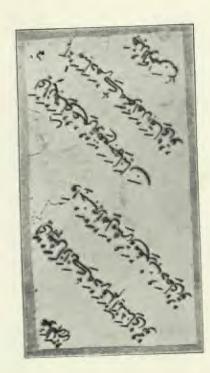
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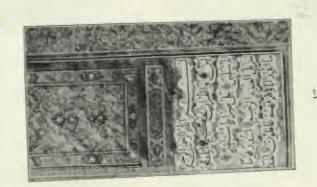


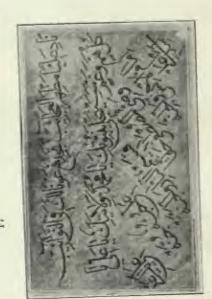


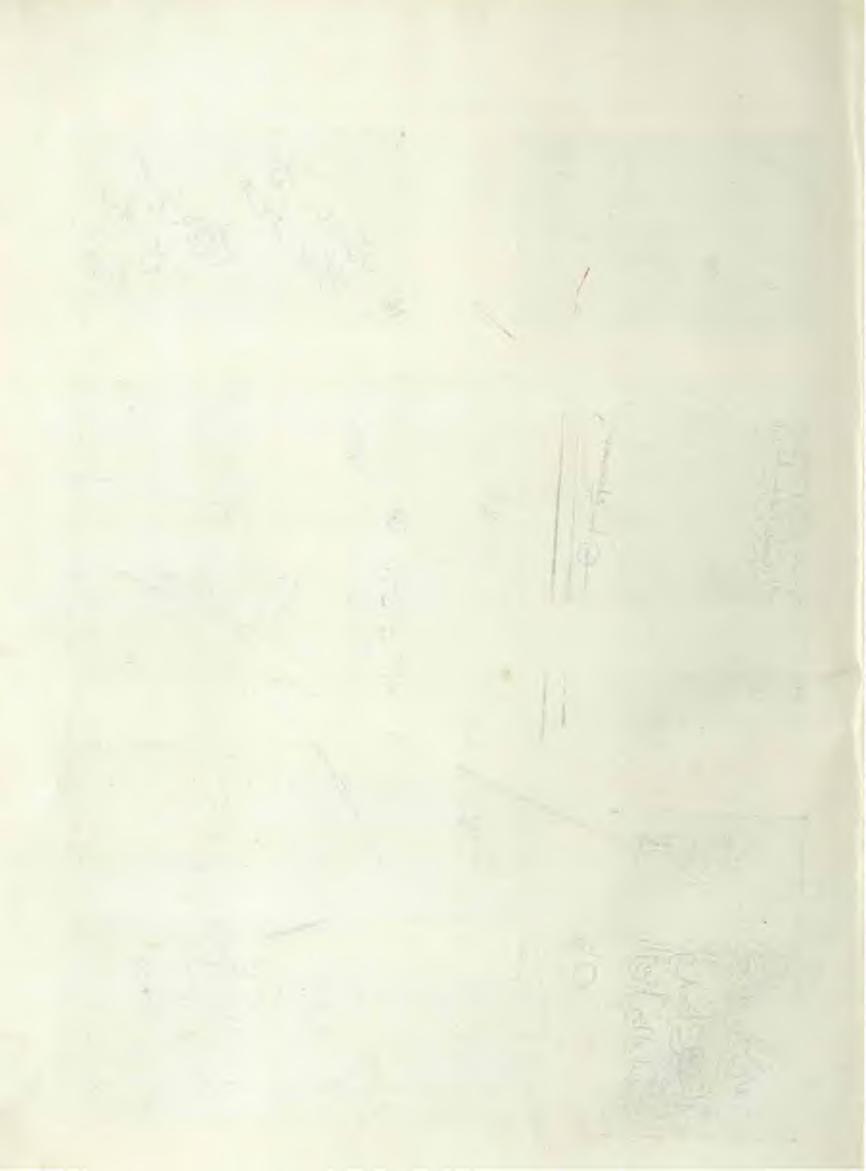




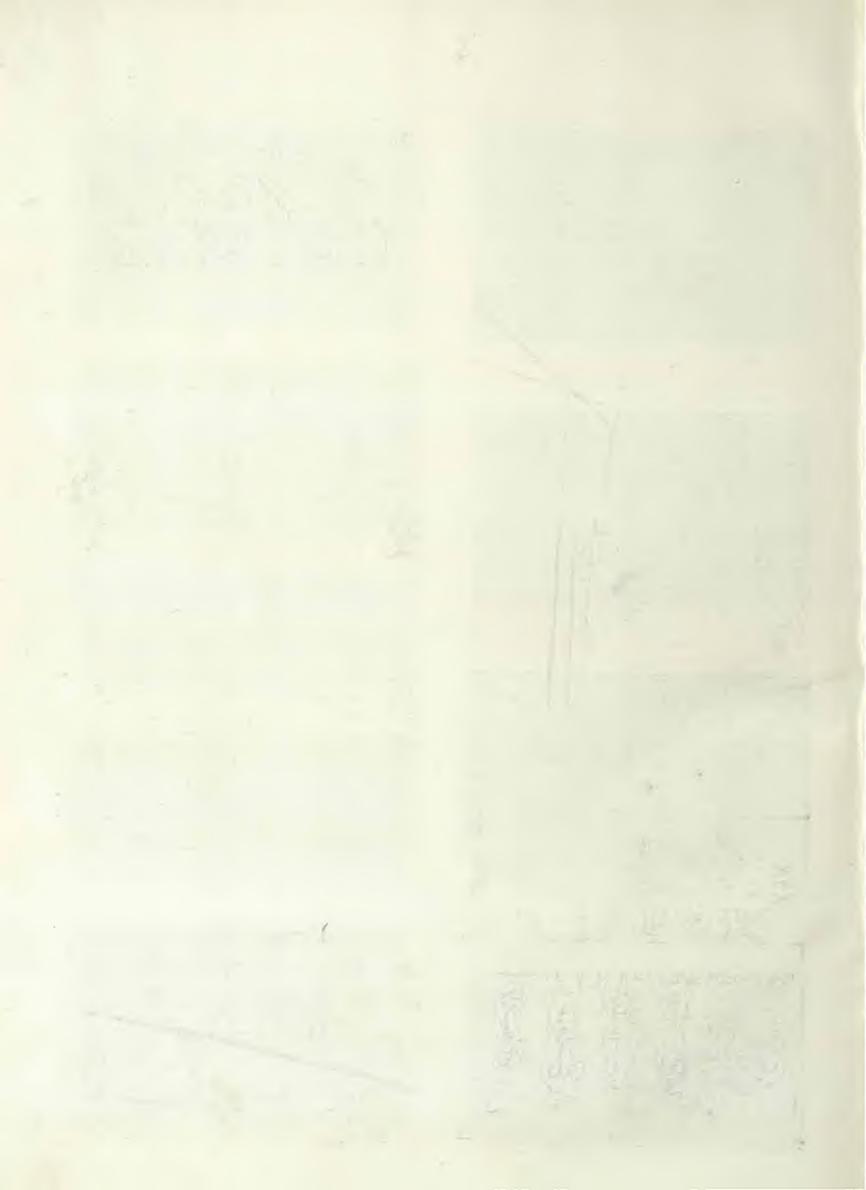


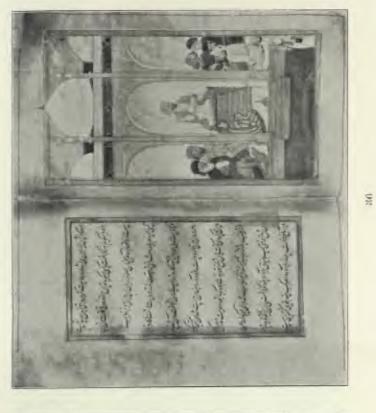


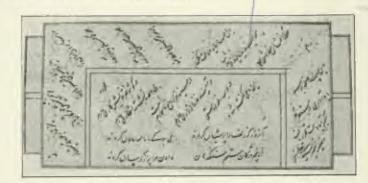
















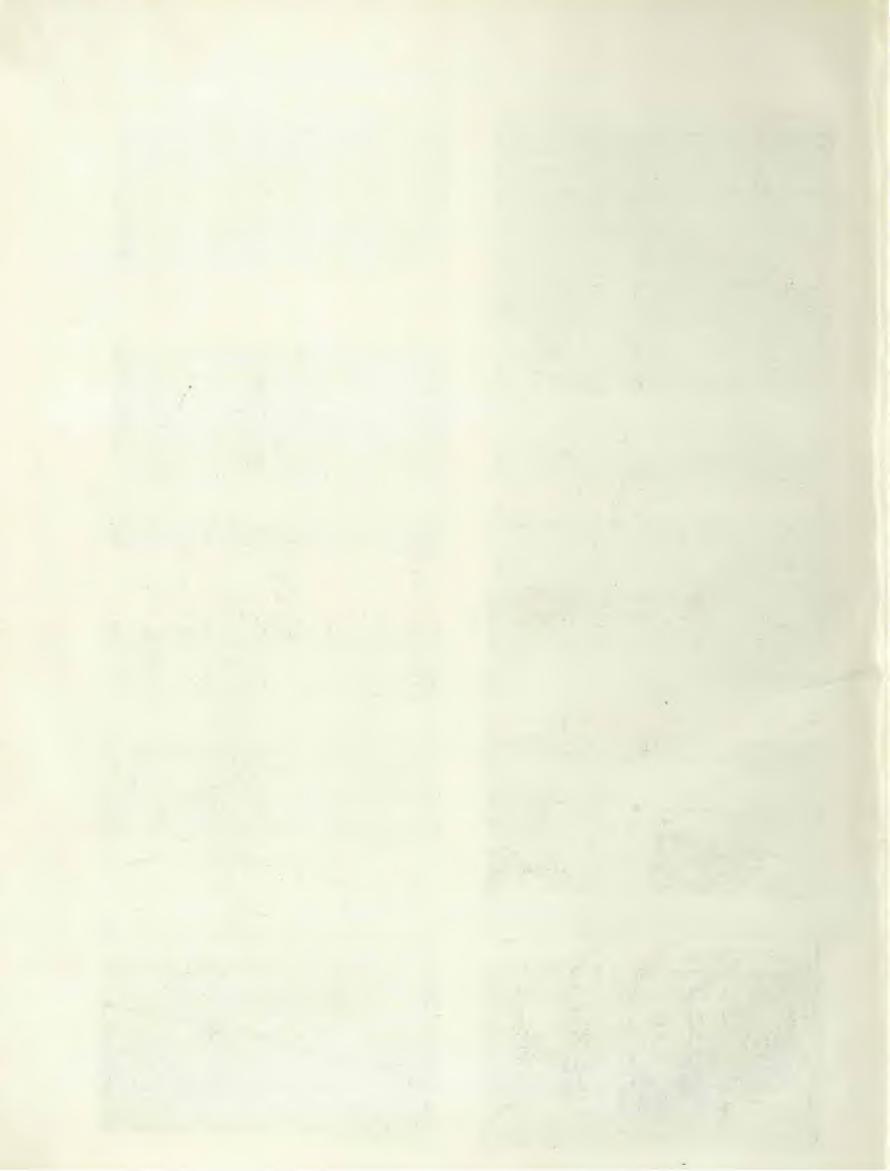






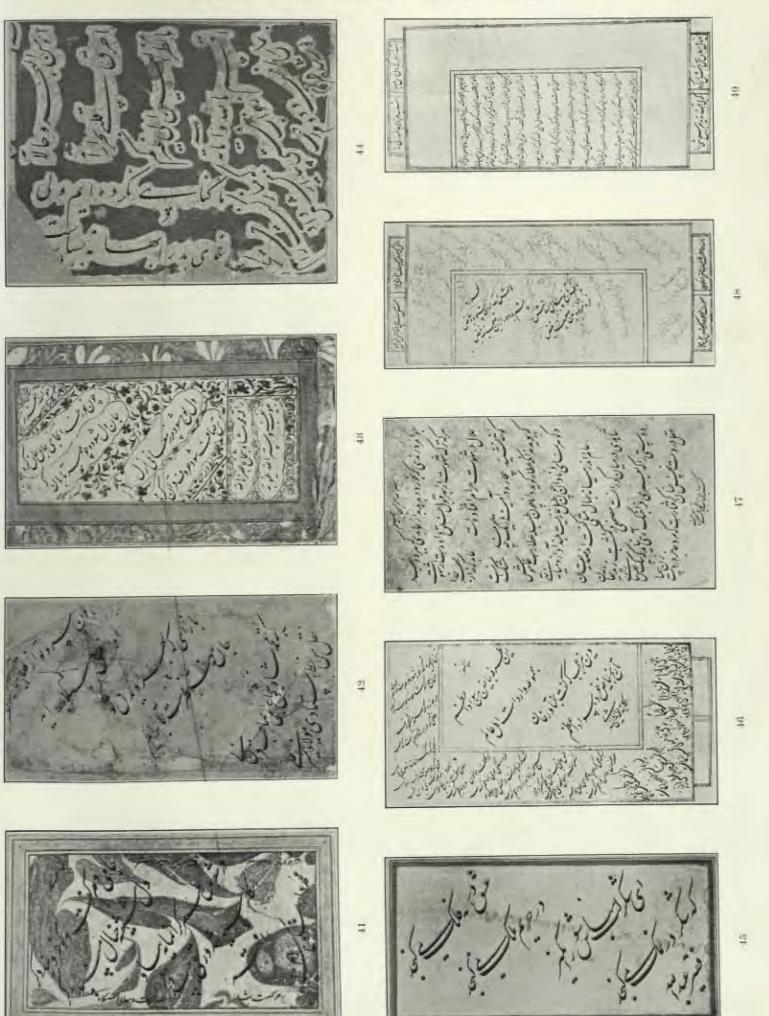


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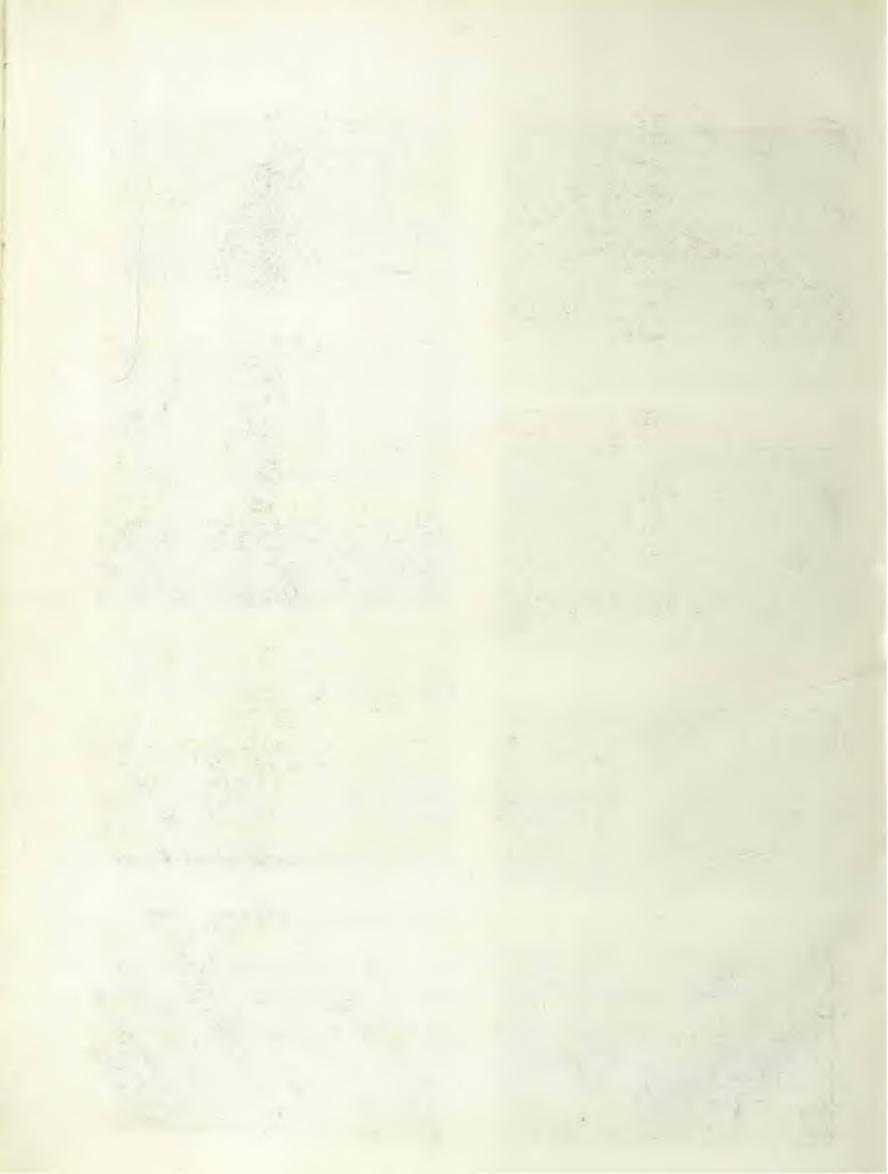


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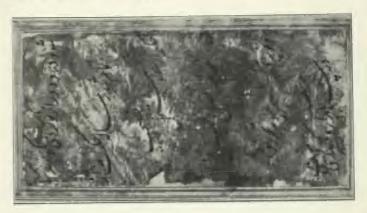
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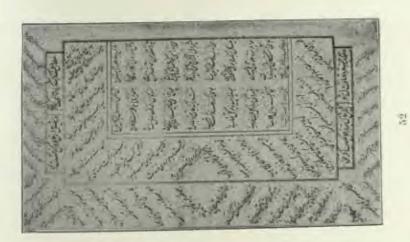


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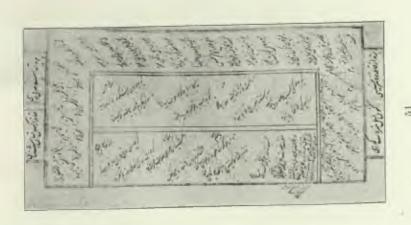




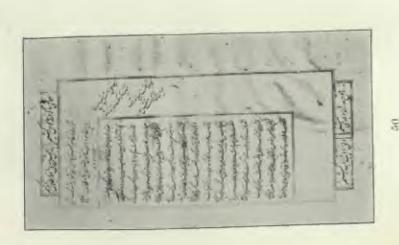














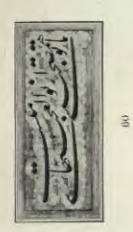


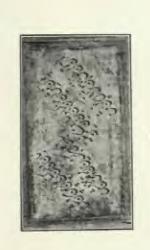
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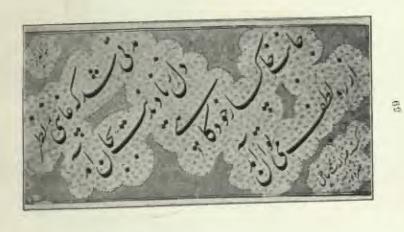






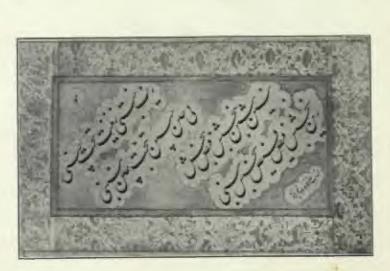












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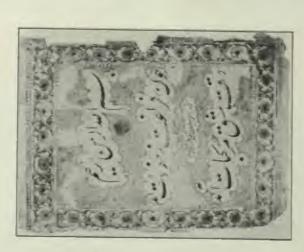








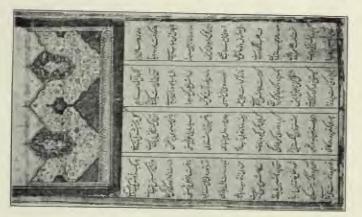




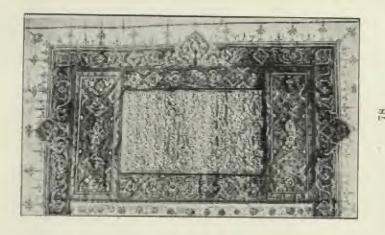


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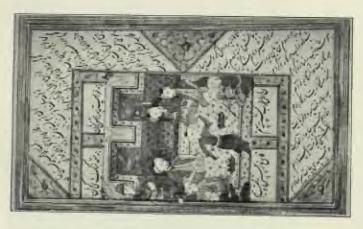






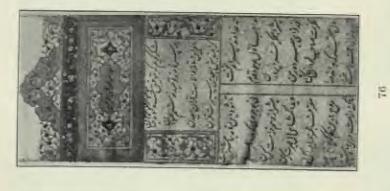


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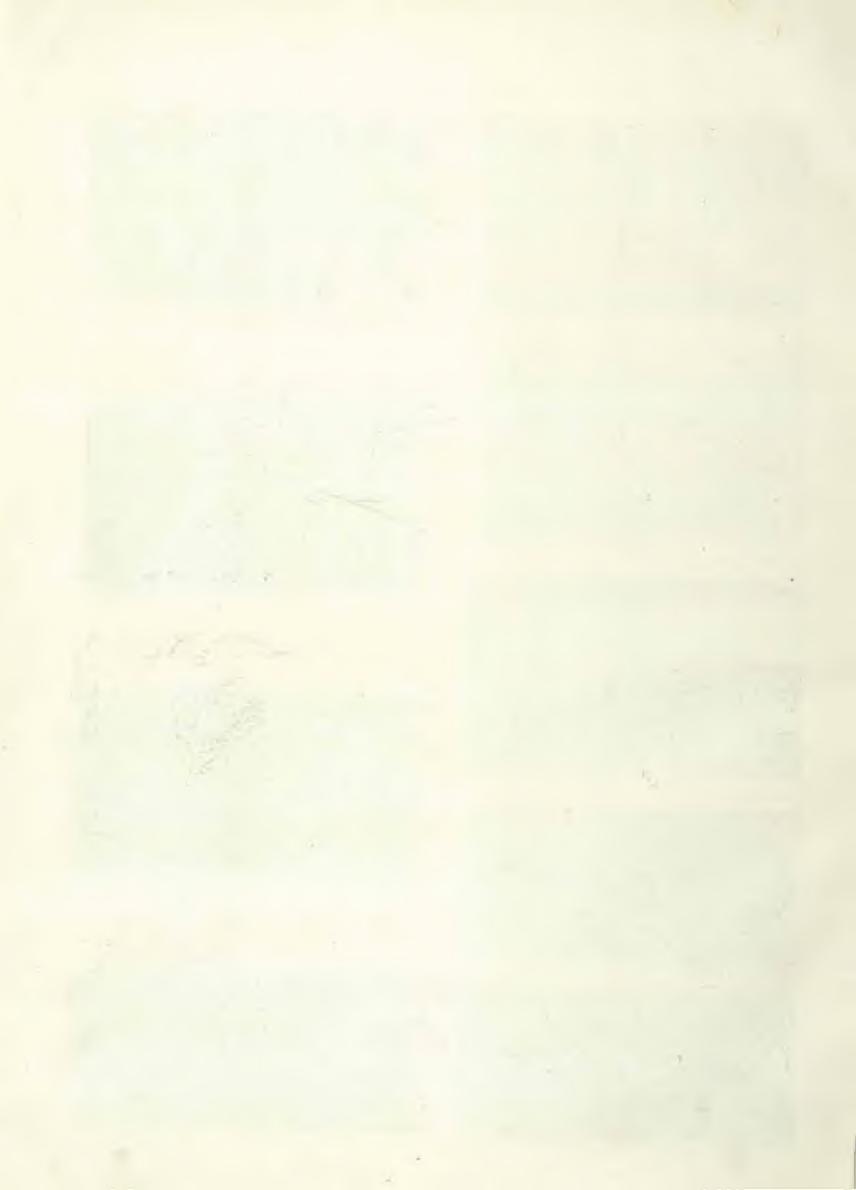




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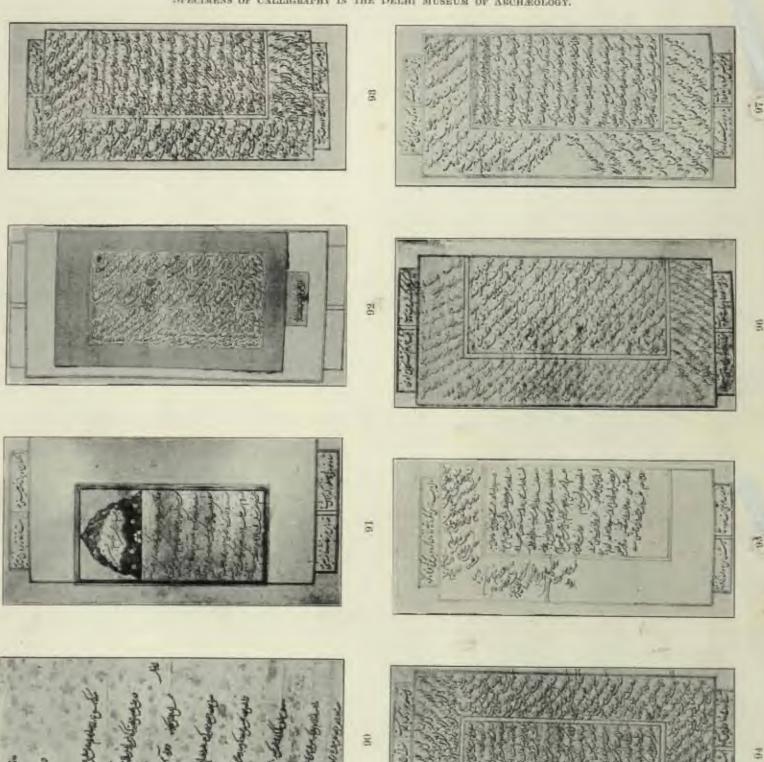




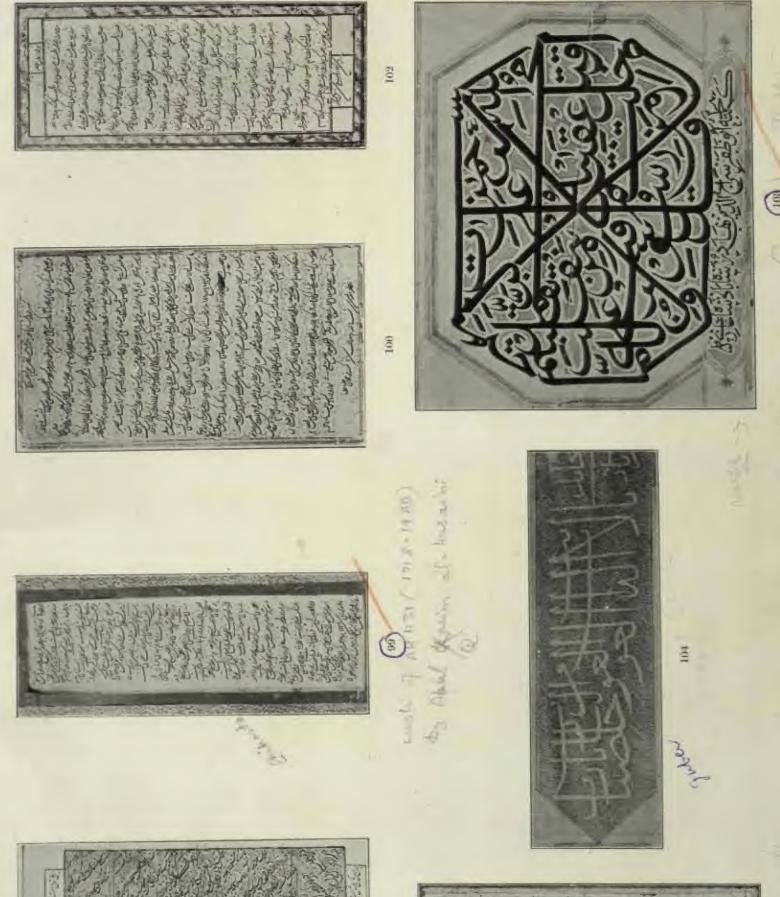




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